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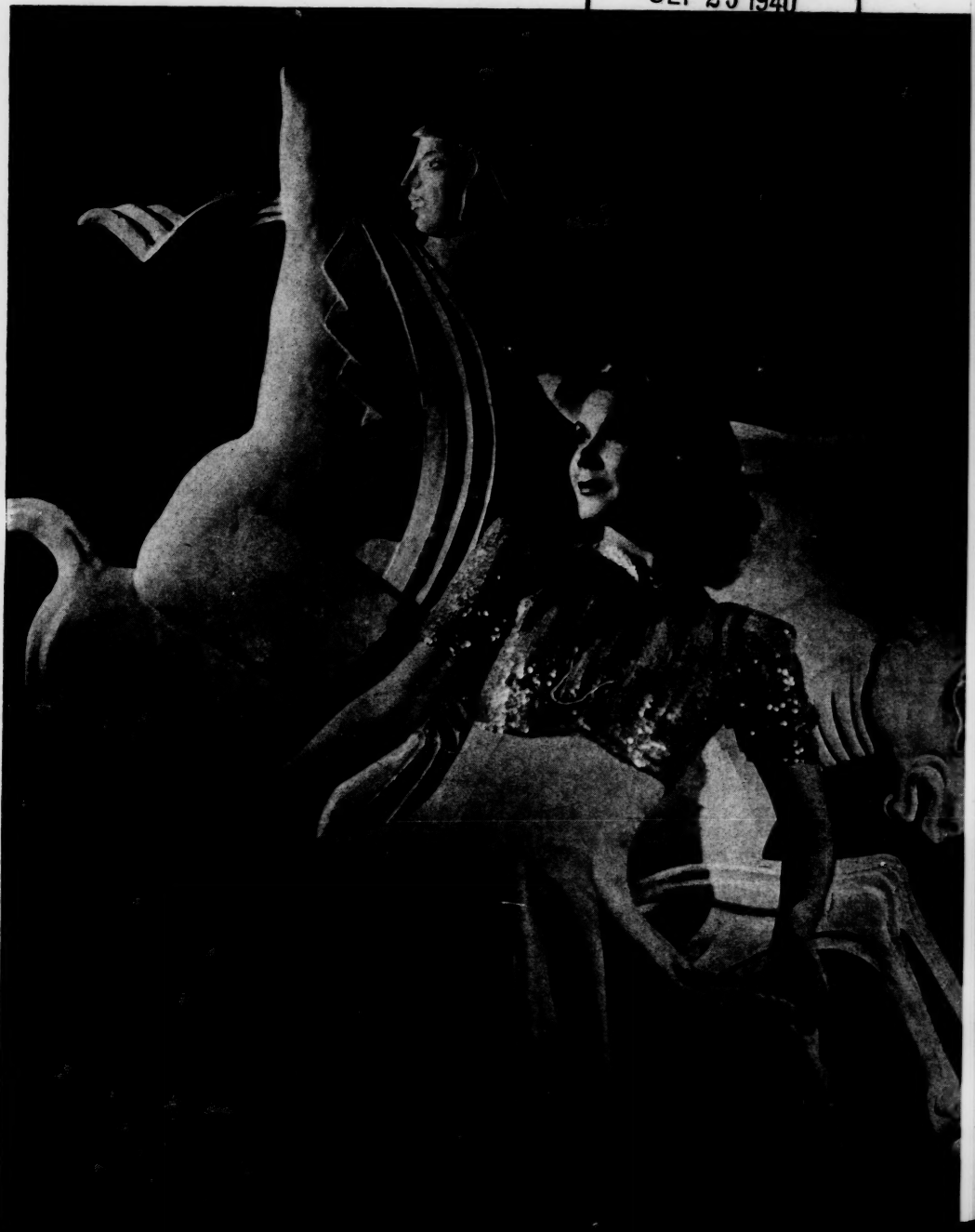

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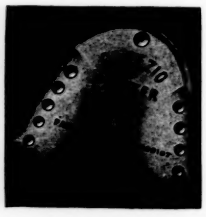

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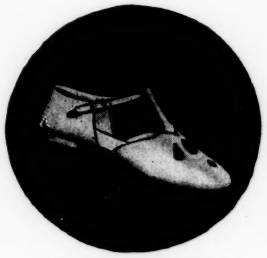

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• **PRO and CON . . .**

Dear Miss Howard:

I read your Pro and Con column quite frequently and have found quite a bit of real good advice given to others and which I have taken unto myself.

I have been teaching for the last two years and this summer am doing professional solo work. But that is not what I want to talk about. I have been advised to go to Salt Lake City, Utah, or Denver, Colorado, as there are good dance schools at either place and opportunities to obtain employment.

My training has been almost entirely ballet and toe, with character dancing included. My sister and I have trained together in this particular style of dancing and are to continue and gain entrance to some good

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• PRO and CON . . .

ballet troupe. We would like to know if you can send us a list of schools and companies in these two cities.

I hope that I have not intruded myself upon your time and thank you for your courtesy.

Sincerely yours,
PHYLLIS FORTIN,
Fargo, N. Dak.

EDITOR'S NOTE: *We have sent a letter to Miss Fortin giving her the names of schools in these vicinities, but have no knowledge of any companies there. If any of our readers know of any semi-professional groups, we would appreciate learning of them so that we can advise Miss Fortin accordingly.*

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Dear Miss Howard:

I enjoy your magazine very much and it is very helpful, but I wish we could have some articles on the business end of the dance. Couldn't they be written by older teachers who have been successful for many years?

Knowing your dancing just isn't enough, if we don't know how to handle some of the problems that come up.

I have been teaching ten years and have never lost a pupil because of my ability as a teacher, but just for little business reasons—for instance, not always being able to handle jealous mothers. I am older now and have

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• PRO and CON . . .

learned my lesson, but I could learn lots more and I know young teachers would appreciate it.

Sincerely yours, (name withheld)

EDITOR'S NOTE: *Too few teachers admit that there is a "business end" of the dance. This is a request that* THE AMERICAN DANCER *will take pleasure in heeding, for it has long seemed to us that there is a real need for the dissemination of information about running a school which only experience gives. A series of such articles will soon be started.*

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OCTOBER
1940

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On the Cover—

GRACE MCDONALD, *playing the leading role opposite* ROBERT PAIGE *in Paramount's "Dancing on a Dime"*

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Summing Up

By
RUTH ELEANOR HOWARD

Jitterbugs are dead . . . and jitterbugs are not. There seems always to be a question in the minds of teachers—and small wonder, for no sooner do they disappear from one spot until they break out in another less-to-be-expected one.

▫

The scene of their latest offensive is none other than staid old Boston where they have been spending Thursday noons jitterbugging to a WPA orchestra on—of all places!—Boston Common. The hallowed site of the Boston Massacre must have shuddered violently at this desecration in broad daylight . . . but not so the WPA, at whose door it would seem enough crimes have already been laid without having to answer for this final and unforgettable blight against the dance profession.

▫

What is wrong with jitterbugging? Nothing . . . that is, nothing more than you would consider wrong with a lady who swears. Certain expressions which come under the head of swearing are most graphic when used by certain people at certain times . . . and so are jitterbugs amusing to watch and their fast dancing fun to do—in the proper place. In its proper place it may even be considered becoming to boys and girls of high school or college age . . . but teachers decry it because couples who love to dance in the usual way are driven from the floor by the wild gyrations of the jitterbugs whose flying legs can inflict painful bruises.

▪

With this in mind we might even charge jitterbugs with being anti-social. And yet that wouldn't be fair, for in their own circles they are not. Rather do they represent a cleavage between the adolescents and the adults and as such they are merely typical of the age-old and never-to-change viewpoint. The exuberance of youth has made itself felt during various decades in various dances, only slightly less violent than the present jitterbug.

▪

Remember that the jitterbugs of today are the sons and daughters of the cake-eaters of yesterday, who in turn were the turbulent sons and daughters of the rag-timers of the pre-war era. And so the cycle repeats itself!

The Quadrille
IS BACK TO STAY
Says
Henry Ford's Dancing Teacher,
BENJAMIN B. LOVETT

TAKE IT from Benjamin B. Lovett, dancing instructor for Henry Ford—the rhythmic square dance of yesteryear is back again and it's here to stay. In fact, the newest thing on the dance scene is a widespread revival of the stately Quadrille and the lively Schottisch, Varsovienne and Polka.

The trim and courtly dancing master made these facts known in an interview at the Ford Exposition at the New York World's Fair while he trained the pavilion's executives and staff members for an exhibition of the Club Quadrille and the Waltz Quadrille. These early American ballroom dances were put on at a mammoth barn dance closing Farm Week at the World's Fair on Saturday, August 17. Among the dancers were the Ford building's director, Fred L. Black, and several Greenfield Village school boys.

Another thing that Lovett discloses is that the most enthusiastic pupil he has ever had, in the course of teaching hundreds of teachers and hundreds of thousands of dancers, is Henry Ford. The pioneer motor maker, now 77, gives big dances often on Friday nights in Dearborn, and Lovett says, "And he's always the first one on the floor and the last one off."

Lovett ought to know Henry Ford's dancing habits. He has been close to them for sixteen years.

Lightfooted himself Lovett is a silver-haired man with a deep voice. He is a native of Massachusetts and had studied and taught old and modern dancing for years when he met Henry Ford in South Sudbury.

"Mr. Ford looked me up and asked me to come to the Wayside Inn in South Sudbury," Lovett relates. "I knew he was interested in old American dances, but he had taken hardly a step since his courting days. I was specializing in modern dancing at the time. I found him and Mrs. Ford in the Inn with the Harvey Firestones and the Thomas Edisons.

"When I was introduced to Mr. Ford, he said, 'How do you do—do you know the Ripple?' "

Lovett did not know that dance. He hesitated, and Henry Ford turned to his wife and exclaimed delightedly, "I stuck him the first time!" Then he invited Lovett to visit Dearborn. He went, and has been there ever since.

The Ripple proved to be an offshoot of the Newport Dance. They were popular in the nineties, and they're fancy as you'd expect. Lovett demonstrates the Ripple: two slides and a turn to the left, and two slides and a turn to the right, done to a three-four count. This was invented accidentally by those who could not do the more difficult Newport, in which you must begin by stepping back with the left foot and starting the turn on the first count.

Lovett succeeded in teaching Henry Ford the Ripple, and he taught him many other old dances. Now they are one of his chief recreations. Mrs. Ford enjoys them also; in fact she suggested that he take up dancing again. The motor maker knows at least ten round dances and is especially fond of the Varsovienne, the Five-step and the Galop. But he is an even more enthusiastic square-dancer; he knows more than twenty figures of the Quadrille, and no party of his is complete without it. And everybody who attends Henry Ford's parties dances—Lovett circulates among the 200 or 300 guests inquiring whether they know the steps, and when they do not, he assembles them and gives them personal instruction. "Mr. Ford is what I would call a finished dancer," Lovett reports. "He still retains the spring in his step, and his control of ankle and toe are close to perfect."

All of the Ford dances take place in Lovett Hall, which Edsel Ford personally dedicated to the instructor. It is an enormous Georgian ballroom with a gleaming teakwood floor, in the recreation building in Greenfield Village. There, the students of the Greenfield Village and of the Edison Institute Schools take weekly dancing lessons. They begin in the fourth grade.

Meanwhile, Lovett has developed a department of social training. It teaches dancing as an integral part of social training. Lovett and his staff of fourteen dancing instructors also teach these dances to public school and college students; last winter they taught 20,000 in the Detroit area.

"We teach dancing with a purpose," Lovett explains. "It's quite simple; teach a lad to bow from the waist, and you've overcome half of his timidity. Our social training enables the student to go anywhere and feel at ease."

Lovett has also taught square dances and social training in 23 colleges and normal schools.

"Many of them are giving credit, now, for the courses. This has generated wide interest in the authentic early American dances. Besides, during the past few

(*Continued on page* 23)

BENJAMIN B. LOVETT *instructing a group in old fashioned dances at the Ford Exhibit at the New York World's Fair*

Danseur

THE STORY OF

MY DANCING DAYS

by JULIAN FRANCESCO

All this maze of bewildering beauty lay scattered before great dark mountains rising to magnificent heights beyond the city itself. Another world! A world so different, so lovely, that the sight of it was like a fantastic dream. Very slowly revealed by the changing tints of the early dawn, every color and every line magically became intensified into reality by the increasing light until there before us stood the strange city of Rio, like a brilliant multi-colored jewel sparkling in the morning sun.

After the inspections, we were again hoisted ashore in small boats. We were eager to explore the enchanted land. On shore however we found walking difficult. In the weeks at sea the swaying motion of the ship had gradually disappeared as we had become accustomed to it. Now the solid ground beneath our feet seemed to be rocking and swaying just like a ship's deck.

A few days remained before our opening night at the great Municipal Opera House. During these days and nights we rehearsed strenuously. Four new ballets were scheduled for our engagement. Rehearsals over, we usually made a dash for one of the numerous sidewalk cafes lining the great boulevard. These curbside establishments were something entirely new to us and most enjoyable at any time of the day or night. We learned enough of the Portuguese language to order food in no time at all.

Our greatest difficulty was with the sloping stages throughout South America. Having a considerable slant downward toward the audience, dancers find themselves unconsciously being forced toward the front of the stage. Even after many long rehearsals, the opening performance found the whole company dancing along the footlights, leaving no room for the featured Pavley and Oukrainsky to do their specialities. *Pirouettes* especially are difficult on these stages until they have been practiced enough to compensate for the incline. Otherwise our opening night in Rio de Janeiro was the same as any opening night in the States. We were all seasoned troupers by this time. The Brazilians were appreciative enough of our efforts to ask the company to return for more performances before leaving South America.

Our next performances were given in the inland city of Sao Paulo, a coffee center situated high up in the mountains. From there we went down the mountains again to a little seacoast town—but just in time. The day we left Sao Paulo a revolution broke out. We escaped it only by a few hours.

After finishing our tour of Brazil we arrived safely in Montevideo, Uruguay. The audiences here went wild with enthusiasm over our ballets. We were afraid to leave the theatre after the first performance because the crowds had become so demonstrative. Mobs of men and women haunted the stage door. We waited as long as we could for them to disperse and then made a dash for the safety of our hotels. There was actually nothing to fear from them, I suppose, but our actions must have amused them. Toward the end of the week the game was joined by half the population. We would run as fast as we could go, down the street at midnight—with a mob of yelling, screaming, admirers at our heels. I often wondered why the local police, if they had such a thing, didn't put a stop to it. Certainly the noise of the commotion must have awakened the entire town. Once these natives discovered that we feared them we seemed to them to be a strange race of people who danced. It was a game of "Who can catch—a dancer!"

At first they meant no harm. It was all in fun—but how could we be sure? It was fun for us too, at first, until the mob grew too large for comfort. Every evening I would reach my hotel doorway out of breath and much exhausted from the chase. The crowd would always stop there. The clerk of the hotel would laugh boisterously. I suspect that if he had not been afraid of losing his job he would have enjoyed chasing us the rest of the way up the stairs to our rooms.

It was while in Montevideo that we met "Nijinsky." This strange, exotic looking individual began haunting our rehearsal halls during the day. He called himself "Nijinsky."

Naturally, all of us had heard that Nijinsky was supposedly interned in a Swiss sanitarium. Since the time I had been inspired by a description of his marvelous dancing back home in the public library, Nijinsky had been my ideal. He seemed the perfect pattern for any male dancer to follow. When "Picky," our company pianist, occasionally called me "Nijinsky" during class or rehearsal I considered it the highest possible compliment. It mattered not at all to me that she very possibly meant it sarcastically. In trying to discover the secret of Nijinsky's greatness I studied every photograph of him I could find. I went out of my way to meet people who had known him personally, but I found most of his Russian colleagues reluctant to speak of him at all, as if he were some sort of bogy-man.

The man who haunted our rehearsals actually resembled the real Nijinsky. He was short in stature and muscular, with the peculiar muscular construction of the male dancer. His eyes were those of an Oriental. With make-up and costuming he would resemble the great Polish dancer remarkably. The real Nijinsky had triumphed on the very stages upon which we were now performing. Perhaps this man had once seen Nijinsky and now imagined himself to be the great dancing star. Certainly it seemed strange that there could be two crazed Nijinskys. I decided to study this man more closely during my leisure time. He readily accepted my invitation to dinner after one of the rehearsals. His English was poor; my Spanish was worse. We had great difficulty in understanding one another. I relate the conversation just as it took place.

"Are you really Nijinsky?" I asked him.

"Yes," he stated very confidentially. His manner was strange; he seemed to be telling a great forbidden secret. "Only no one believes me. I do not tell them the truth. I'm supposed to be insane, but I am not. I'm supposed to be in Switzerland, but I am not."

"How did you get here?" I asked him.

"I am the real Nijinsky," he repeated seriously. "They have substituted a madman in my place. He is mad, but I am not."

"Why do you stay here then?"

"Because no one knows who I am here. They," he made a sweeping gesture to include the outside world, "don't want me."

"Who are 'they'?" I insisted. He hesitated a long moment before answering my question.

"I cannot tell—they hate me—they would kill me!"

"Can you still dance?" I asked.

"No more. No artist can dance without practice. I am—what you call it?—soft—now."

"Why should they substitute an insane man for you?"

"Why do you question me?" he demanded impatiently, and then he answered my question. "Of course! You don't believe me either! They hated me—all of them!—jealous—they played this trick to get rid of me!"

"Nijinsky" was plainly irritated by my doubts and greatly annoyed by my questions.

"May I have your autograph, Nijinsky?" Proffering him the little book in which I kept the autographs of my friends he wrote his name, "Nijinsky." His handwriting was that of an educated person, with the bold flourish of an exceptionally strong personality. Was this the real Nijinsky? Isolated in an obscure South American town while his double received the reputation of an idiot? Could this be a tragedy within a tragedy? The whole thing, of course, seemed unbelievable, but stranger things have happened. I give this true account of my conversation with the Nijinsky of Montevideo exactly as it happened.

After Montevideo we took another boat trip to Buenos Aires, the capital of Argentina. This particular trip is something I prefer to forget about. It must have been a cattle boat. Anyway, it was too small and it smelled. The food was unpalatable, to say the least. At the top of this vile vessel in the suite de luxe sat Nina Koschetz, the well-known prima donna. I felt sorry for her, and we were faring much worse. Fortunately, the trip was a short one and soon we were busy again rehearsing and performing in Buenos Aires.

Argentina lacked the warmth and interest of tropical Brazil. It resembled New York much more than it did a South American metropolis. The high spot of our stay here was a command opera performance in honor of His Highness, Prince Humberto of Italy. During this performance of *Aida* the auditorium lights were left blazing brilliantly. Our cheap stage settings could not hope to compete with the gorgeous glitter of the royal gathering out front in attendance upon His Highness. Argentinian society was there en masse and the dazzling sparkle of millions of costly tiaras and jewels almost blinded us while we performed the Slave Dance. Throughout the performance hundreds of officers in blue uniforms stood at attention in all the aisles. We four "slaves" danced hard and well that night. The first and only applause of the evening was for this dance. At a royal performance of this sort, the entire audience must watch His Highness and only applaud when His Highness does. The royal suite left the theatre immediately after our dance.

After that performance we settled down to a successful season of ballet in Buenos Aires, including revivals of *Boudoir, Fete a la Robinson, Prince Igor* and others. All these ballets required special rehearsals. Others were thrown together within a day or two as needed.

Fete a la Robinson was the most amusing ballet of the repertoire. Oukrainsky danced the role of the horrified old maid to perfection. The other funny part of the ballet was

(*Continued on page* 20)

VIVIAN FAYE *and the ballet group in RKO's "Dance, Girl, Dance"*

Star Ballerinas in Filmusical

By **BETTY CARUE**

BALLET DANCERS, trained since childhood, make an excellent living in the movies despite the fact that only some half dozen pictures a year call on their services.

The reason: although audiences see them for only short sequences, a few minutes of playing time on the screen, they work for weeks, often months, making one picture.

It's the rehearsal that counts.

For example, the cream of Hollywood's ballet corps, a total of 46 dancers, worked a month and a half training to present a special ballet number in RKO-Radio's *Dance, Girl, Dance* which will play only a comparative few minutes out of the picture's total footage.

But these are important minutes, because they form the setting for the Morning Star Ballet, created by Ernst and Marie Matray, famed European ballet instructors.

When the Matrays recruited their ballet, they included all the best dancers in Hollywood. Three star dancers head the group. They are Vivian Faye, premiere danseuse of *The Great Waltz* during its long New York stage run, later of the film of the same name; Joyce Cole, star of Manhattan's Capitol and Roxy stage productions for three seasons prior to her advent in pictures; Sally Craven, Hollywood's own, just back from New York where she was stellar dancer in the Jerome Kern musical, *Very Warm for May*.

The Matrays—from Buda Pesth and Vienna operas in brighter days—were spark-plugged by Producer Pommer with two words: Morning Star. He asked them to write a ballet around the phrase for inclusion in the picture.

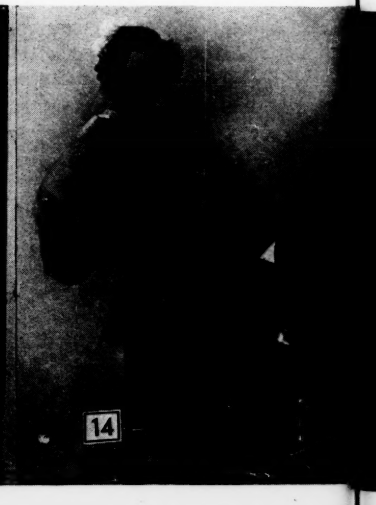
Burly Ernst, light-footed blonde blue-eyed Marie, wrote out their program in ten steps, then went to work to follow through. Ernst's notes read:

"First: the basic idea is to create a Ballet — based on the Morning Star theme—to start with a Dance of Night —interrupted by the morning star. Then comes morning in the city—the awakening—which brings all the well known human types you are accustomed to seeing early in the streets."

That gives you some idea. Succeeding steps, as outlined in painstaking Ernst Matray's notebook, included conferences and still more conferences—with the musical director; the dress designer, on the costumes; with the set designer. Steps in the Matrays' progress also included auditioning and selection of dancers before they got down to developing the ballet figures.

It was quite a sight to see the birth of a ballet. It went on in a rehearsal hall where to piano accompaniment, Ernst and Marie themselves worked out the choreography, step by step, position by position. Fast as they achieved something which pleased them, they'd dash up to the piano, seize paper and pencil, jot down some notes.

It all goes to show that beauty isn't born in a minute. When you see your next film and enjoy those fleeting moments of the ballet, give a thought to the long weeks that went into the making. There's a lot more to Hollywood than shows on the screen.



DEA CONVENTION

Park Central Hotel

THE fifth annual convention of the Dance Educators of America was held at the Park Central Hotel the week of August 11 to 17 with teachers from sixteen states and Canada among the two hundred or more teachers in attendance. Since the DEA's annual convention is purely a material session and little business is transacted, the important news lies in the fact that the convention marked a considerable gain in membership, 38 of those attending having passed the membership examination, and in the material offered.

Particular stress was laid on ballroom material with such features as the Quaker Hill Polka, introduced by Mr. and Mrs. Herbert Lee and the Pickle, Plymouth Rock, etc., vieing for honors with the Rumba and squares and rounds.

The faculty included Bill Pillich, Jack King and Nellie Cook for tap; Margit and Ivan Tarasoff, Vecheslav Swoboda and Hilda Butsova for ballet; Adolph Blome for character; Lola Bravo for Spanish; Lou Wills for Acrobatic; Carol Singer and Jack King for musical comedy; Nadio Gueral for children's ballet; Margaret Burton Inslee for Baby Work; Judith and Jacques for exhibition ballroom; Mr. and Mrs. Herbert Lee, Robert Hefftner, Mrs. Rodolfo D'Avalos, and Thomas E. Parson for ballroom; Donald Moore Chambers for squares and rounds and Stasia Jurkiewicz for folk dances.

The opening night was the occasion for the President's Ball and for the annual American Dancer program on which the artists pictured here appeared.

The week closed with the annual banquet and ball on Friday night in the Florentine Room. Speeches were dispensed with for the evening, but Secretary Thomas E. Parson called upon President Mary O'Moore for a few remarks which proved to be most apt and worth hearing. A brief program presented by members of the DEA followed the dinner and was in turn followed by general dancing to Fabe Nicholson's orchestra.

American Dancer Night Program

TAP SOLO
Amelia Gilmore (6)..... courtesy of Johnny Mattison

ACROBATIC SOLO
Sherman Biener (2)..... courtesy of Lou Wills

TRIUMPHAL DANCE FROM AIDA
Piccolo Vallzer
Helene Muselle of Radio City Music Hall (4), courtesy of Vincenzo Celli

TAP AND VOCAL SOLO
Jeanne Pirello (11)..... courtesy of Jack Stanly

16TH CENTURY HUNGARIAN FESTIVAL DANCE
Gloria Costa (7)..... courtesy of Jack Stanly

TAP SOLO
Vinny Vincent..... courtesy of Johnny Mattison

TAP SOLO
Roberta Wynn (12)..... courtesy of Johnny Mattison

COMEDY TAP
Billy Scott (18)..... courtesy of Johnny Mattison

SONG
Mike Dixon..... courtesy of Johnny Mattison

CARICATURE OF FRED ASTAIRE
Johnny Mattison (5)

STRAUSS WALTZ
Arline Rosaling (10) and Howard Spurling, courtesy of Vincenzo Celli

ACROBATIC TAP
Donald Weissmuller (16)..... courtesy of Jack Stanly

TAP SOLO
Kay Wilson (14)..... courtesy of Jack Stanly

SMOKE GETS IN YOUR TAPS
Miriam Franklin..... courtesy of Jack Dayton

BALLET SOLO
Valya Valentinoff (13)..... courtesy of Sally Rand

DANCE OF INDIA
La Meri (15)

MANZANILLA

PASODOBLE FLAMENCO
The del Oros (1)

REMEMBRANCE OF VIENNA
Virginia Comer and Oreste Sergievsky

BEGIN THE BEGUINE

PAVANNE
The Van Gronas (3)

DONALD DUCK DOODLE
Bill Pillich, Genevieve Hageman (9), Terry Adams (8)

DRIGO'S SERENADE

DANCE WITH VIOLIN
Cardona and Corrine..... courtesy of Alberto Galo

NOTE: Number appearing after name of artist indicates corresponding picture.

Picture # 17 is Garon and Bennett who danced at the DMA Banquet in Pittsburgh through the courtesy of Alberto Galo.

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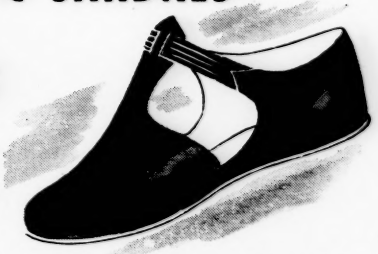

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Dance Events Reviewed

by ALBERTINA VITAK

RUTH ST. DENIS AND LA MERI, *Dance Theatre of Y.M.H.A., August 7.*

This joint concert by Ruth St. Denis and La Meri was one of the most interesting I have ever seen. It combined the authenticity and correct form of several types of Oriental dances illustrated beautifully by La Meri, and a theatricalized version of the same as conceived and performed by Ruth St. Denis —incidentally both are Americans. This idea of authenticity versus theatricality alone would make an interesting program, and giving two such fine artists as protagonists, the event was inevitably one of distinction.

Ruth St. Denis won her audience at once with the friendly informal manner of her delightful introductory talk in which she did not hesitate to make many amusing jibes at herself, as when she mentioned her "more than forty years of dancing" and hastened to add that if her audience "could take it," she could. But the years have rested very lightly, indeed, as she is apparently ageless with a radiant personality and a grace of motion and flowing arm movements that many a younger dancer might envy. She related a short history of events which led up to this interesting association with La Meri of whose work she spoke with the greatest admiration. She told a little about the dances she was to do claiming authenticity for only one, the Javanese *Srimpi,* classing the others as belonging to what she described as her "romantic" period. Whatever their period, they revealed an uncommonly fine sense of theatre. And, if they are absolutely the same as when first created, they are not really dated except for a few portions here and there and are well balanced as to arrangement. With one exception this was my first viewing of these famous dances which brought fame to Ruth St. Denis so many years ago.

Notable was her *Incense Dance,* one of her very first Oriental dances on her first Oriental program at the Hudson Theatre in 1906 or *The Peacock* or the lovely *Green Nautch;* what a revelation they must have been at that time! It all gave one a sense of reliving a period in dance history and there were many in the audience who apparently remembered these dances with great pleasure.

La Meri has mastered the difficult, because so delicate yet complex art of the Oriental dance, to such a finished degree that there is no possible doubt as to their authenticity. Her personality shines through even the most formalized of gestures with what Ruth St. Denis referred to as an "austere charm." In the *Marwari-Kathak,* a dance of North India, she was less austere but completely charming and her *Hindu Peacock Dance of the Kathakali* was simply marvelous. Its dynamic power, extraordinary muscular control and dramatic impact made it the best item of the evening. What a large and varied repertoire La Meri possesses and what a store of knowledge of her art!

•

CALIFORNIA
by DORATHI BOCK PIERRE

DEVI DJA, *Hollywood Woman's Club Concert Hall, July 17.*

Devi Dja and her Bali-Java ballet have spent the winter and early summer in Southern California, appearing in a number of concerts which have given us opportunity to enjoy, assimilate and evaluate the work that she and her group do. After several viewings it is still a fascinating and an educational art. This program was advertised as her last appearance before leaving for concerts elsewhere, and like other concerts in this series, it was a benefit for the American Red Cross.

Some of her numbers were new, but the ballets we had seen before still remain of great interest. A new number on this program was *Bugisan,* a warrior dance of Wayang Wong, which showed a primitive war game, stylizations of combat projected in a rhythmic pattern. *Ratu Amok,* a dance of the Mad King of Java, danced by Waluyo, is a remarkable pantomimic characterization of a deranged mind, groping, distraught. Realistic, it still is performed with the utmost good taste, an art perfectly understood by all Orientals and so little understood by many western dancers who make of such numbers a clinically morbid demonstration.

Chakal Lele, danced by Wani and Mima, a head-hunters' dance of Amboina, was the epitome of the courtesy and lack of emotional sentiment inherent in the primitive.

Devi Dja's dance of *Siva* was a series of poses and posturings characteristic of the diverse personality of Siva, the Creator and Destroyer.

Once again this program proved that perfect understanding of other races is not difficult if we meet them on the common ground of art which is universal.

RUTH ST. DENIS

RAOUL DE RAMIREZ SPANISH BALLET, *Hollywood Woman's Club Concert Hall, July 24.*

Last of the Red Cross Benefit programs, presented Raoul de Ramirez's ballet in a long and varied program. Mr. Ramirez has directed the dances for the San Gabriel Fiesta and the Mission Play for years but this was the first concert given by his group.

The dancers are all young and personable, their costumes attractive, and several of them were very good dancers; Laviana and Roberto possessing the strongest personalities with good stage presence and theatrical sense.

The program was divided into three sections, Spanish dances, Gypsy dances, and Mexican dances. The program was long, and unfortunately there was not a sufficiently marked difference in the three groups to make them outstanding in individual interest.

Most entertaining number from the audience viewpoint came when Floretta danced the *Chiapenecas,* and this Spanish dancewise audience immediately responded with the accompaniment of clapping hands. So well did the audience enjoy this participation that they insisted on an encore so they could continue.

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NIJINSKA BALLET, *Hollywood Bowl, July 30.*

Great interest was manifested in the first dance concert of the current Hollywood Bowl season. Not only was it the first dance concert of the season, but it was the first performance of Nijinska Ballets on the west coast, as well as the first American performance of the three ballets which were presented. The "Standing Room Only" sign was raised long before curtain time, with the 20,000 seat capacity overflowing to the hillsides.

The opening ballet was *Etude,* danced to an arrangement of Johann Sebastian Bach's Concertos and Suites. The ballet was constructed upon the musical etude or study, placed in the time of Bach. It was entirely abstract, the choreography and costumes designed with a feeling of ethereal unreality.

Unfortunately, the dancers were uneven in ability, and their precision which meant so much to this particular ballet was ragged and uncertain.

Marilyn Hightower was especially good in the all too short bit she had to dance as a solo.

The second ballet was *Chopin E-Minor Concerto.* This ballet won the much coveted Grand Prix at the Paris International Exposition in 1937, as danced by Nijinska's Polish Ballet Company. It is a wonderfully showy ballet, giving excellent opportunity to the soloists. The dancers appeared to better advantage in this ballet, and Sid Charisse and Betty Tallchief were very good as the two leading soloists who danced throughout the ballet weaving between the group numbers tying the abstract classic conception of the music into a firmly integrated whole. Most enjoyable and outstanding bit was the very charming lyric duet danced by Miss Charisse and David Tihmar. Miss Charisse is a delight to watch, she is a lovely and ethereal ballerina, while Mr. Tihmar was a handsome partner, giving her fine support.

Nijinska presents a classic ballet, abstract, costumed in classic long tutus, but she is not restrained by classic or didactic ballet tradition. Her choreography is very brilliant and highly individual, amazingly modern conception, moulded to an old form which revitalizes and rejuvenates the entire technical vocabulary.

The last ballet on the program, and to many the most interesting, was Maurice

(*Continued on page* 24)

Via The Grape Vine

by **VERITAS**

THE POPULAR La Conga Club, New York City, is presenting two teams in its nightly reviews. Manor and Mignon is the exhibition ballroom couple while Sylvio and Melba feature their typical congas and rumbas. Incidentally, Nick Manor is a brother of Mario, of Mario and Floria. Terpsichory must run in the family.

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THE DANCING STARRS had great success at the Tic-Toc Club in Montreal, Canada, and will be at the Chez Ami, Buffalo, when you dear readers peruse this magazine.

•

MERLE RUTHERFORD and Charles Sabin "filled in" at the Shoreham Hotel, Washington, D. C., for St. Clair and Day while the latter appeared at Loew's State Theater, New York, the week of August 15. It seems that the above exhibitionists were such a smash hit at that hostelry that the management has given them permanent quarters even though they may be dancing elsewhere. So, to initiate this unusual gift, St. Clair and Day arrived in New York with two suitcases.

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WE RECEIVED a card from Federico and Rankin, who are spending the rest of the summer season dancing and instructing at the Arcady Country Club at Hague on Lake George, New York.

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MARLYNN AND MICHAEL are now enjoying a well deserved vacation but will return to the Rainbow Grill some time in the fall. •

COLUMBUS AND CARROLL have had their contract extended at Myrtle Beach, South Carolina.

•

GARRON AND BENNETT performed at the Nixon Cafe, Pittsburgh, Pa., recently. These delightful exhibition ballroom dancers entertained the members of the D. M. A. Convention on banquet night at the William Penn Hotel between shows at their club. Despite their small stature Garron and Bennett have a splendid stride and graceful smoothness. They deserve to get ahead because of their abundant ambition and natural talents. At present they are being spot-lighted at the Mount Royal Hotel, Montreal, Canada.

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THE ASHBURNS are now in their fourth return engagement within a year at the Bismarck Hotel, Chicago. We think them an up and coming duo.

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HARRIS, CLAIR AND SHANNON opened September 6 at the Chicago Theater after having spent three successful weeks at the Edgewater Beach Hotel in the same city. This trio danced for the members of the Chicago Association of Dancing Masters Convention recital at the Congress Hotel. We were surprised to hear of the poor showmanship shown on this occasion, when the threesome stopped and started over again in two routines because of little errors made unintentionally by the pianist. What happens when an orchestra fails to render their music satisfactorily? Dare they do the same then?

•

THE BEACHCOMBER, Boston, is featuring the Lola and Andre dance group. This is a return date for the attractive Latin rhythm specialists. By the way, one of their number, Kay Galo, who is a niece of Alberto Galo, is an exceptionally talented youngster and evidently has inherited something from her famous uncle.

•

THE SUPERB DE MARCOS are featured in the new Ed Wynn show *Boys and Girls Together,* which is now in Boston prior to its New York City debut. Also in the production are the sensational French dancers, Lucienne and Ashour, executing their very interesting modern apache number.

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KAY, KATYA AND KAY have just returned to town from a season at Atlantic City, New Jersey.

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PIERCE AND ROLAND are at the Mayfair Club, Boston. So are Sylvia and Christian dancing in the Bean City.

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THEODORE AND DENESHA opened September 6 at the State Lake Theater, Chicago, with Carlos Molina's orchestra.

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BRANTLEY AND LINDA have come to the parting of the ways due to boy friend trouble. The beauteous Linda has fallen in love and "he" does not wish her out of his sight. In the meanwhile Brantley is trying out with Vivian Florio of the Florios. •

GENE SEVILLE is teaching his routines to Janis Andre these days. He and Roselean came to agree to disagree. Janis was the girl who so beautifully interpreted the legend of Leda and the Swan at the old Paradise Club in New York City.

•

HARRIS AND SHORE, the comedy twosome, are opening the Club Martinique, New York City, September 11. Wonder if Dario took the hint that was printed on this page a few issues ago. More dance teams engaged to amuse his patrons. Also on the bill will be that subtle tapster, Georgie Tapps.

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IT IS RUMORED that the Herbert Taylors will open the Fall season at the Cafe de la Paix at the St. Moritz Hotel,, New York City.

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AFTER A TEMPESTUOUS summer season, at last Mary Raye and Naldi opened September 12 at Loew's State Theater, New York City.

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LEONIDE MASSINE has returned to New York with his Ballet Russe de Monte Carlo and will open October 14 at the Fifty-first Street Theatre for a three weeks' engagement. Colonel de Basil, whose Ballet Russe company has been touring Australia,

(*Continued on page* 23)

FLORIA VESTOFF, *Broadway tapster who danced at the Harvest Moon Ball*
—*Murray Korman*

CHRISTINA BROWNSWEIGER, *of Bayonne, N. J., now on tour with Roxy-ettes*

MAESTRO VINCENZO CELLI *in an arabesque with his pupil,* MIA SLAVENSKA, *of the Ballet Russe*

The Ballroom Observer

A Forum of the Social Dance

conducted by

THOMAS E. PARSON

CONFUSION again reigns supreme in the realm of ballroom dancing. Following closely the pattern weaved in years gone by, this Convention season winds up with claims and counter-claims, predictions and prognostications concerning the dance, or type of dance, to be labeled the season's most popular. And we've come to the conclusion that this state of affairs is exactly as it should be! After all, there is said to be 130,000,000 pairs of feet in America, and one, two, or even a half-dozen types of ballroom dancing most certainly are not too many. What this country needs is an even greater number of "popular" ballroom dances, and the more confusion the better.

Yes siree! The American dancer (not the one you're now reading) will have no end of variety from which to choose during the coming and, we hope, busy season. The Dancing Masters of America, which held its fifty-seventh annual conclave in the city made famous by the 57 varieties, introduced, among others, a dance with the very appropriate title *The Pickle*. Everybody liked it. Then there was the *Plymouth Rock*, something that Horace Heidt cooked up. Both were shown in New York the following week at the gathering of the Dance Educators of America, which group also introduced the *Quaker Hill Polka* and the *Donald Duck Doodle*.

Boston Clubbers, at their convention during Labor Day week, saw the *Plymouth Rock* and the *Doodle*. All three groups had an abundance of standard dances, together with squares and rounds. Of the former, a keen interest was evident in both the *Conga* and the *Rumba*. Ballroom games were plentiful, and welcome, too.

FLORENTINE STURTZ *and* ALEXANDER ALEXANDER, *All-around winners of the* 1940 *Harvest Moon Ball*

—Daily News Photo

Speaking of variety in ballroom dances, those fortunate enough to obtain seats from which to view the New York *Daily News* Sixth Annual Harvest Moon Ball most certainly should not suffer from a lack of variation from which to choose their individual types and styles. Madison Square Garden was, as is usual at these affairs, packed to the rafters. Fifty-seven couples, representing the pick of the metropolitan area's amateur ballroom dancers, strove to convince the judges—and the audience—of their right to be called 1940's All-Around Champions. One couple did succeed in convincing the audience of their superiority in the *Tango*, to the extent that the judges' decision favoring another team was greeted with a salvo of cheers (Bronx type) which lasted through the concluding *Tango* heats, strong enough to drown out the music of Oscar de La-Rosa's Havana Madrid Orchestra.

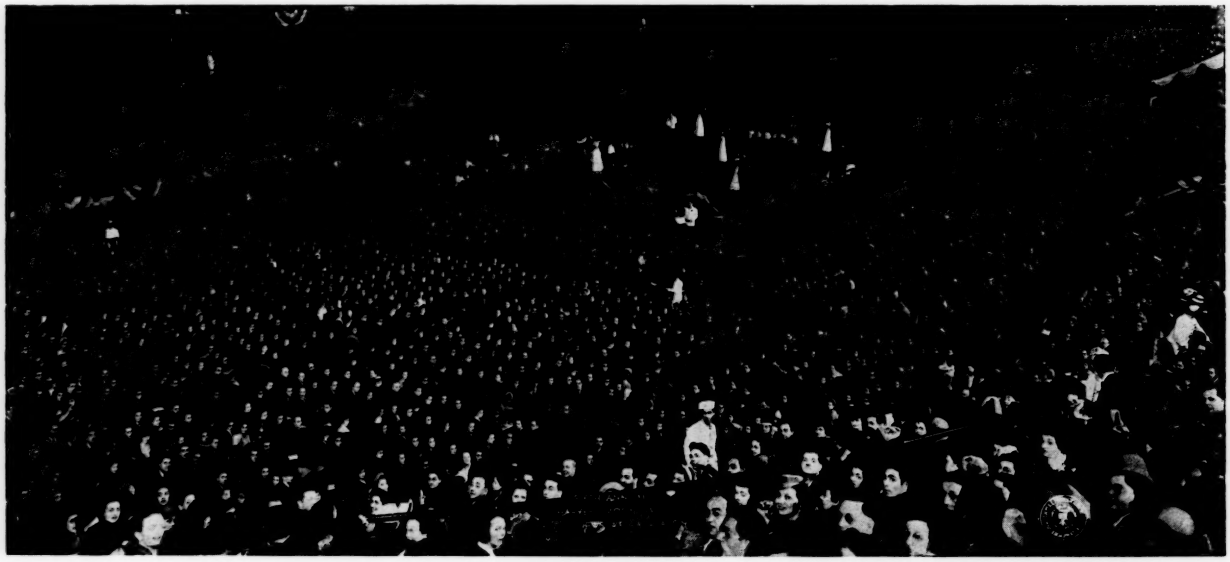
Then came the Lindy Hoppers—and the crowd forgot for the moment its war on the judges—and Team No. 37. Team No. 37 was not in the play-offs during which the All-Around Champions were selected from the five leading teams. The judges stood pat! Ed Sullivan again pleaded for fair play—and stood pat! The galleries stood up! Throats were sore but minds were made up. Soon the rhythmic chant—Thirty-seven, Thirty-seven—swept through the Garden. Then Marvin Schenck, representative of Loew's Theater, came to the rescue. Announced he, through Ed Sullivan: "No. 37 will be offered a week's engagement at Loew's State Theatre!" Oh, for the life of a Harvest Moon Ball adjudicator! And you are welcome to it. . . .

When the tumult had finally died down, it was discovered that the judges had selected Team No. 15 as the All-Around Champions for 1940. The program listed Team No. 15 as being Miss Florentine Sturtz, Brooklyn, and Mr. Alex Alexander, New York City. They led the Fox-Trotters, were second best in Rumba, and third in Conga and Tango. Just to be on the contrary side, this observer scored them first in everything but the Lindy Hop. They didn't compete in that one!

The judges' choice for the best in Rumba were Evelyn Pepe, Woodside, L. I., and Don Sessone, Bronx, N. Y.; Viennese Waltz: Allie Capek and Arnie Sabinia, both of New York City; Conga: Mr. and Mrs. Carl Casdia, Brooklyn; Tango: Allie Capek and Arnie Sabini; Lindy Hop: Wilda Crawford and Thomas Lee, both of Harlem.

The All-Around Champions and the winners in the various divisions were rewarded with a week's appearance at Loew's State Theater, and were held over for a second week. That's a goal worth shooting for!

Madison Square Garden jam-packed for the 1940 *Harvest Moon Ball* *—Empire Photo*



Bulletin

DANCING MASTERS of AMERICA, Inc.

by WALTER U. SOBY

The Annual Normal School and Convention of the Dancing Masters of America, Inc. is over for another year. It was held at the Wm. Penn Hotel, Pittsburgh, from July 24 to August 9, exactly a ten year lapse since our convention was held at the same hotel (1929). We had one of the finest faculties ever engaged for both the ten day normal course and convention. Every teacher gave the best material possible, and more routines were taught than at any previous convention.

The convention books alone contained over 200 pages of dance material, the book weighing nearly two and one-half pounds. One member who received the book by mail acknowledged receipt of it stating it looked like a New York telephone directory. He remarked he didn't know how long it would take him to absorb all the material the book contained!

The highlights of the convention which were reported in the September issue of THE AMERICAN DANCER are briefly: President Thayer was re-elected for a third term; Mr. A. J. Weber appointed to fill the unexpired term of the late Fenton Bott of Dayton, who passed away July 17; the writer was elected secretary-treasurer for the eighteenth term; and New York was selected for the 1941 convention city. The important resolutions which were adopted were printed in full in the September issue of THE AMERICAN DANCER. One pertained to the proposed plan of bringing Nijinsky, one time famous male dancer, who has been confined in a mental sanitorium for several years, to America. The D. M. of A. went on record as opposing any solicitation of funds for such a purpose.

Another resolution condemned the practice of compelling entertainers in night clubs—road houses, etc., to "mix with the guests."

The third resolution was the calling on members of the D. M. of A. to give volunteer scholarships to refugee children.

Charles H. Temple, Johnstown, Pa. Passed away Sunday, August 18th, at the Memorial Hospital. He was 84 years of age. Known as the "youngest" old man in Johnstown. He was active to the very end. Each day he was seen on the streets—active, alert and straight as a boy of 15. Mr. Temple conducted, Temple School of Dancing for 25 years and retired several years ago. He was an Honorary Member of the D. M. of A. having joined in 1904. He is survived by his daughter, Kathryn Temple.

Harry P. Lane, Springfield, Mass., died at his home, 23 Mansfield Street, on Friday, August 23rd, age 69 years. He had been ill with heart trouble for several years. He was born in New Haven, Conn., later making his home in Springfield where he conducted one of the largest schools of dancing in New England, operating at one time a beautiful ballroom on Main Street called the Chatteau, later a modern school at White and Summer Street. He was an honorary member of the D. M. A. having joined in 1919. He is survived by his widow, son Paul and daughter Mrs. Merle Lane Rees and several nephews and nieces.

CONVENTION BALLROOM DANCES

That the war had its influence on the composing of Patriotic Ballroom Dances was quite evident at the Pittsburgh Convention.

There were two dances of this type presented.

The Yankee Prance by Daniel C. Quilty of Bridgeport, Conn., and the *Liberty Parade* by Edna Rothard Passapae, of Glen Ridge, N. J.

THE LIBERTY PARADE

Ballroom Dance, by Edna Rothard Passapae.

Music: 64 meas. of Patriotic Marches.

SUGGESTIONS:

Yankee Doodle, 32 meas.
Dixie, 32 meas.
California, Here I Come, 32 meas.
Any patriotic march, 32 meas. "God Bless America," "Your Flag and Mine," "I AM an American," "Stars and Stripes Forever."

Description for gentleman's part. Lady counterpart.

I.

Dancers side by side, standing close, arms straight down at sides. March fwd (beginning outside ft) 4 steps, turning sharply on 4th to face partner (ct 1-2-3-4)—2 meas. Step L to side (ct 5-), click heels together R to L, saluting with R hand (ct. 6). Step R to side (ct 7), click heels together L to R, holding salute (ct 8)—2 meas. Repeat all —4 meas. 8 meas. in all.

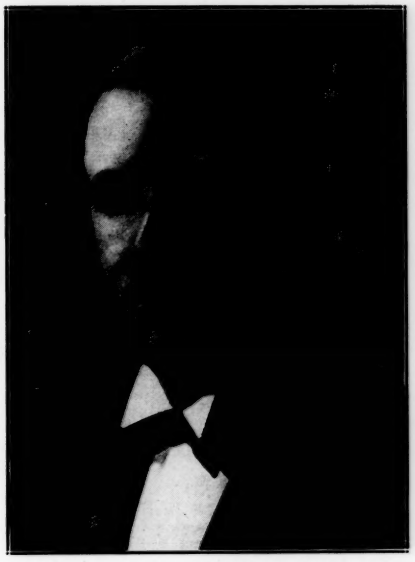
II.

Stand at R side of partner, R shoulders together, turn heads to look at partner. March around partner 6 steps (Right Wheel) (ct 1-2-3-4-5-6)—3 meas. Face partner, step L to side (ct 7), click R heel to L with salute (ct 8)—1 meas. Reverse, L shoulders together (Left Wheel)—4 meas. 8 meas. in all.

III.

Closed ballroom position. 4 two steps turning right (ct 1 & 2—3 & 4—5 & 6—7 & 8)—

MRS. EDNA R. PASSAPAE, *of Glen Ridge, N. J., originator of the Liberty Parade*



DANIEL QUILTY *of Bridgeport, Conn., originator of the Yankee Prance*

4 meas. Half open position. 3 steps fwd (ct 1-2-3), swing inside ft fwd (ct 4)-2 meas. 3 steps bkwd (face partner on 3rd) (ct 5-6-7)—click heels, salute (8)—2 meas. 8 meas. in all.

IV.

4 steps bkwd, separating from partner—2 meas. Step L—click heels and salute—1 meas. Step R—click heels, hold salute—1 meas. 4 steps fwd to meet partner (or to next partner on the Right if you wish to have the group change partners)—2 meas. Step L—click heels and salute—1 meas. Step R—click heels, hold salute—1 meas. 8 meas. in all.

V.

In closed ballroom position, gentleman dancing fwd, lady bkwd. Walk 4 steps (ct 1-2-3-4), Step to L (ct 5), Arch R ft to L (ct 6), Step R (ct 7), Arch L ft to R (ct 8) —4 meas. Repeat—4 meas. 8 meas. in all.

VI.

Side position, to partner's R. Walk around to the R, around partner, 6 steps (ct 1-2-3-4-5-6), Step to L (ct 7), Arch R ft to L (ct 8) —4 meas. Reverse, to partner's Left side—4 meas.

VII.

Same as Fig. III.

Polka may be substituted for two-step if you wish.

VIII.

Same as Fig. IV.

NOTE: Dance is done with dignity and military precision. All click steps and turns in sharp manner. Formation of couple behind couple, not moving out of place in line, will add to the effectiveness of the dance.

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YANKEE PRANCE

by DANIEL C. QUILTY

Music: Yankee Prance, by Florence May Umstatter.

Gentleman's part is described. Closed ballroom position.

FIGURE I.

4 Prancing steps fwd starting L ft (ct 1, 2, 3, 4)..... 2 meas.
2 Waltz steps fwd starting L ft (ct 1, &, 2, 3, &, 4)..... 2 "

(*Continued on page* 22)

Student and Studio

Pupils of the HENKEL SCHOOL, *Newport News, Va., in one of their recital numbers. Left to right: Jacqueline Watson, Margaret Lee Payne, Audrey Carter Walker, Jane Harris, Millicent Roy, Bettymay Becan, Geraldine Quick, Paulette Whitman and Jane Williams*

• NEW YORK, N. Y.—The School of Natya, founded by La Meri and Ruth St. Denis, announced a reunion featuring pupils of the school September 3 and the attendance was so great that many people had to be turned away. The program was repeated September 17.

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Alexis Dolinoff, well known ballet teacher of New York, who taught this summer at the Merriel Abbott Studios in Chicago has been asked to continue teaching throughout the new season by popular demand.

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The School of American Ballet will hold a nation-wide competition October 5 at which time it will award three scholarships. The competition is open to citizens of the United States, Canada, Mexico or Cuba, between the ages of nine and sixteen, provided they have registered by September 28 and have not previously attended the school.

•

Mme. D. Duval announces an intimate evening of Ballet to be presented in her Fifty-fourth Street studio the fourth Sunday of each month starting in October.

• BATAVIA, N. Y.—Dorothy Kidder of this city is beginning her fourteenth year as head of her own school, teaching here and in several other towns of western New York. Each summer Miss Kidder studies in New York and each spring she presents her pupils in a dance revue at the Batavia High School auditorium. This year her program was divided into two parts—a Garden Fantasy and a Country Fair, the latter depicting the Batavia County Fair in the sixties. The dances and costumes were especially designed to carry out the theme.

• ROCHESTER, N. Y.—Gladys Bliss has returned from a summer of study in New York to reopen her studio in the RKO Palace Theatre Building. Her assistant, Betty Lou Barron, attended the Chicago Association's Convention.

• HYDE PARK, Mass.—Dolores and Dawn Carol Rice, pupils of the Lillafrances Viles School, appear in the Boston-made movie *God Bless America* which had its premiere in Boston September 9 for the benefit of the National Defense Fund. The sisters dance several numbers and recite, sing and play the piano in the picture. Miss Viles was convention chairman for the seventeenth annual convention of the Dancing Teachers Club of Boston and was largely responsible for the enthusiastic response of the press and the excellent faculty. Her aunt, Mrs. Lilla Viles Wyman, founder of the Boston Club and its oldest member, was a guest of honor. The Viles studio is newly decorated for the fall season which will open this month.

• RALEIGH, N. C.—Alice Clarke Mathewson presented the West Raleigh Studio of Dance pupils in *Hotel Manhattan,* the sixth annual spring dance revue which was held at the Hugh Morson High School, June 5. The audience was most enthusiastic in its response.

• BALTIMORE, Md.—Mr. and Mrs. Joshua T. Cockey announce the arrival of a son, Phillips Lee Cockey, on July 13.

• LOUISVILLE, Ky.—The Lilias Courtney School held registrations the week of September 9 and commenced its fall term September 16.

• SAVANNAH, Ga.—Ebba Thompson of this city has built a new studio to house her school in the fall. The building is one-story and the interior is half of knotty pine and half celotex. In addition to the ballroom which is 35x50 there is an office, dressing rooms and showers for the students.

• GALVESTON, Texas.—Ann Sproule of this city, who conducted a dancing school in Lubbock, Texas, before going to Hollywood, has appeared in three recent pictures: *Dancing on a Dime, Boys from Syracuse* and *Sing, Dance, Plenty Hot.* She is a niece of the Misses Ann and Judith Sproule of Beaumont, Texas.

• DALLAS, Texas.—The Kingsbury Sisters, Helen and Gladys, gave their annual recital June 1. It had been preceded by an exhibition of books and art on the dance and a master course given by Adolph Bolm in their studio the last of May.

Jean Kidwell, student of GLADYS GOLD, *Downers Grove, Ill.*

Joe Norwood, Jr. and Jessie Wyatt of the NORWOOD SCHOOL OF THE DANCE, *Salisbury, N. C., in a pose from the Castle Waltz*

Betty Prus and Mary Comesky, from Manhasset, L. I., students of BILLY NEWSOME, *New York City*

Patricia Deering, 10 *year old daughter of* MASCOTTE MOSKOVINA, *Daytona Beach, Fla., teacher, in "The Bumble Bee"*

MARCOS AND ODETTE *doing a Samba*

Joze Duval, daughter of MME. D. DUVAL, *prominent New York teacher*

• FT. WORTH, Texas.—During July the summer class at the Carolyn Lee School of Dancing gave a program for the benefit of the Red Cross.

• SANTA FE, New Mexico.—Lorraine Delara, formerly of the Graff Ballet, Chicago, was introduced as the new instructor of modern dance and dance composition at Arsuna in a lecture demonstration recital on July 10. The hall was filled to capacity, and the performance was declared a great success. Many of Santa Fe's best known artists were in the audience and were very enthusiastic.

• WACO, Texas—Elmer Wheatley presented her students in her tenth annual revue, *Varieties of 1940* at Waco Hall, June 11. The program included four acts, *Mother Goose Fantasy, Tulip Time, Variety in Rhythm, Carnival of Winter* and numerous divertissements. A twenty page program commemorated the event.

• BEAUMONT, Texas—The Miriam Widman School presented its pupils in two recitals, June 5 and 6, donating all profits from both nights to the Red Cross war relief fund. The first act was divided into two parts, *South American Way,* a tap extravaganza, and *A Lovely Garden.* The second act was *Salon des Parfums* with various well known scents being interpreted. The third act was nautical, *By the Sea* and the last act was *Ye Ole Inn* with folk dances and song.

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CALIFORNIA
by DOROTHI BOCK PIERRE

Ernest Belcher reports that an increasing number of dancers and teachers from eastern states studied in southern California this summer. Some of his teacher-students include Harriet and Al de Rea, Montana; Rose Lorenz, Iowa; Jack Cavan, Indiana; Maxine Felter, Michigan; Barbara Thomas, New York; Martha Laird, Missouri; Judy McCarty and Naomi Killough, Texas; Yvonne Middleton, Vancouver; the Harvey Twins, Ohio, and Evelyn Roberts from Wisconsin.

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The 18th annual convention of the Associated Dancing Teachers of Southern California was held at the Knickerbocker Hotel in Hollywood, August 25, 26, 27 and 28. The faculty included: Jules Swart, Jack Koefeldt, Blanche Courtney, Harry Hemphill, Ernest Ryan, Carlos Fernando, Lois Naudain, Rudolfe Abel, Nancy Jackson, Kittie Mac, Ray Leslie and Margaret Ketchum.

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Maurice Kosloff is making a dance course compulsory for his drama students.

•

Tom Montez, ballet master for Rainbow Studios and the Theatre of Youth Guild, is now rehearsing *Champ's Elysee,* a ballet of Paris in the nineties. Mr. Montez did the choreography and dance direction for the Rainbow Studio's production *Turquoise,* presented at the Assistance League Playhouse last month.

•

Ranu Devi and Serge Oukrainsky are on the teaching staff of the Academy of Musical Art.

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The Dancing Teachers Business Association held its seventh Normal School at the Rex Arms Hotel, Los Angeles, August 10 and 11. Included on the Faculty were: Malcolm Nash, Trinidad Goni, Dave King, Theodore Kosloff, Michael Dennis, Mignon Callish, Dorothy Lyndall, Nico Charisse, Myra Kinch, Louis Dapron, Esther Pease, and Mildred Joyce.

Barbara Jocelyn Curtis presented her students in a program at the Shakespeare Club in Pasadena June 10. The outstanding number on the program was a new ballet, *A Paradise for Punch.*

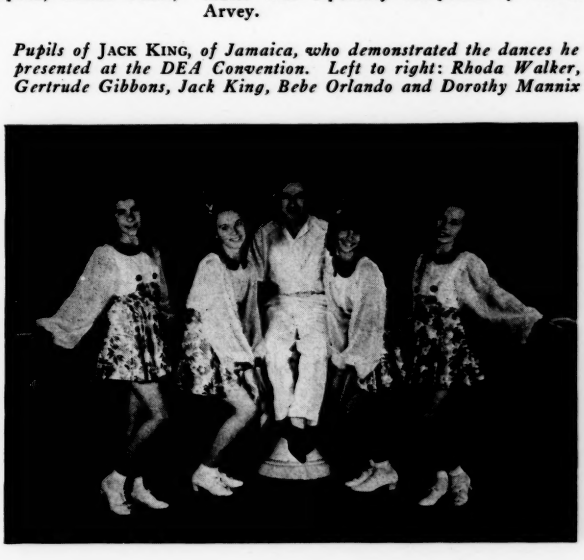
•

Paquerette Pathe presented lecture-demonstrations and performances followed by open discussions of the methods of Jooss-Leeder at her new studio May 18-19 and May 25-26.

•

Norma Gould presented her annual recital on June 22, 23, repeating by request the ballet *Coppelia* which was first presented last season. This year as last, the roll of Swanilda was danced by Barbara Lee Behymer, Frantz by Dorothy Cornell, and Coppelius by Helene Lucas. New this year was the *French Suite,* presenting the Court and Folk versions of the 18th Century dances of France and *The Mysteries of Isis* danced by the Norma Gould Ritual Dancers, a senior group who devote themselves to research and reconstruction of sacred and ritual dances of all peoples. This is a very worthwhile project and the dancers enter enthusiastically into the idea. The very excellent music was especially composed by Verna Arvey.

Pupils of JACK KING, *of Jamaica, who demonstrated the dances he presented at the DEA Convention. Left to right: Rhoda Walker, Gertrude Gibbons, Jack King, Bebe Orlando and Dorothy Mannix*



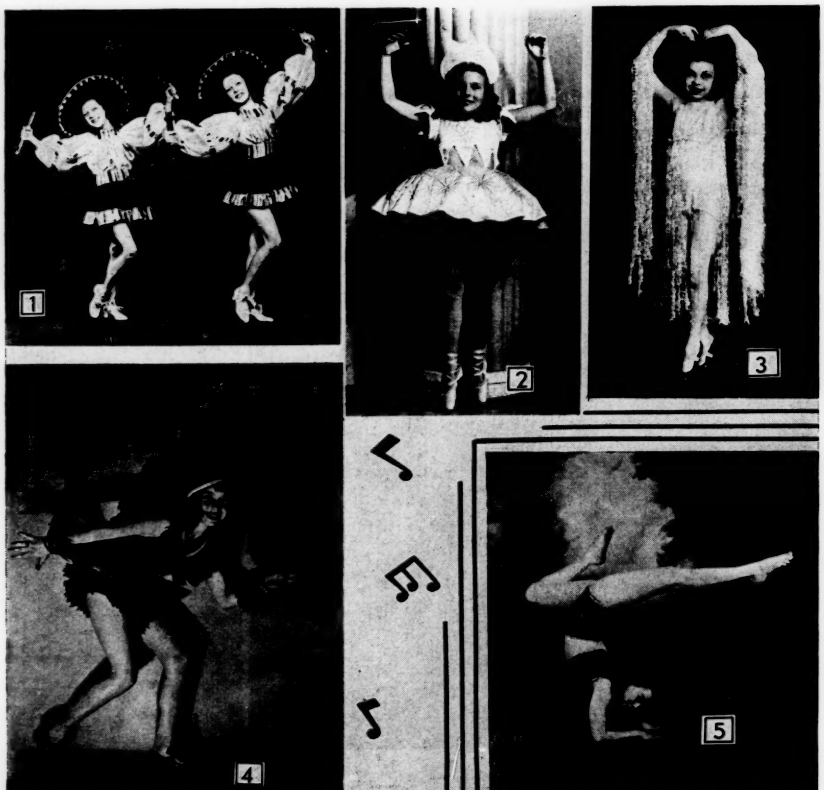
★ Honor Roll

To the Right—

1. *Miss Gloria Coon of Rochester, N. Y., toe tapper of the* GLADYS BLISS STUDIOS. 2. *Anna Catherine Williams, 9 year old pupil of* DOROTHY BABIN DANCING SCHOOL, *New Orleans, La., and McComb, Miss.* 3. *Anne Glasser, professional student of* KAYE GORHAM, *Flushing, N. Y., who just finished six weeks' engagement at Chin Lee's New York and is now appearing at the Lakeside Hotel, Ferndale, N. Y.* 4. *Cowboy Roping Dance by Anthony Diorisio, pupil of the* LOU-ELLEN SCHOOL OF DANCING, *Philadelphia, Pa.* 5. *Gerry McBride, student of the* MITCHELL SCHOOL OF DANCE, *Eau Claire, Wisc.* 6. *Patricia Largue, talented dancer of* KAYE'S DANCE STUDIOS, *Flushing, N. Y.*

Below—

1. *Patti Barlow and Betty Puterbaugh, pupils of* MARJORIE JEANNE'S SCHOOL OF DANCE, *Muncie, Ind., dancing the "Hot Tamale" in Marjorie Jeanne's "Fiesta."* 2. *Ernestine Vallen, whose grace and beauty have made her one of the outstanding toe pupils of the* ANNE OCHS SCHOOL OF DANCING, *New Brunswick, N. J. She has had a perfect attendance record for the past two years.* 3. *Betty Beake of East Dedham, Mass., ballet, tap and acrobatic student at the* LILLAFRANCES VILES SCHOOL OF DANCING, *Hyde Park, Mass. Betty was first prize winner at the May* 18 *recital.* 4. *Lylian Whitmore, professional student of* DOROTHY E. KAISER, *Glendale, L. I.* 5. *Betty Arnheiter, advanced acrobatic pupil of* PEGGY BLACK SCHOOL OF DANCING, *Dover, N. J.*



DANSEUR

(*Continued from page* 8)

the old dilapidated donkey upon whose back the fussy old maid rode gallantly into the scene. Confronted suddenly by the glare of footlights and an hilarious audience the donkey could be depended upon to misbehave. The scene usually ended up with one of the elegantly dressed waiters rushing out on stage with broom and dustpan much like a comical street sweeper.

On the rare evenings we had free in Buenos Aires we haunted the cabarets where one could see the true Argentine Tango performed without inhibition. The genuine Tango is a dance of passion and nothing like the sedate and impotent version performed in U. S. ballrooms today. The music too, seems to lose its lustful rhythm away from its native land. We found ourselves clapping, stamping and shouting with the riff-raff of Argentina on these nights off—and enjoying it immensely.

A cold spell hit the country. We experienced mid-winter weather in July in Argentina. The cold was so damp that it penetrated all the clothing we could find to wear. Our wardrobe trunks were stuffed with summer finery, not overcoats and woolens. None of the hotels were adequately heated. This cold spell came to a climax in Rosario in a magnificent barn of a theatre. Stoves, ineffectual little electric outfits, were installed in the audience part of the theatre. These performances in Rosario were like undressing for a swim in the Arctic. Our costumes were mostly brief. In designing the costumes, Oukrainsky had no intention of covering our bodies beautiful against a cold South American winter. Silky, flimsy, abbreviated tunics were the vogue for his

To the Left—

Among the prominent teachers are: 1. LA-DELLA OGBURN *who has studios in Houston and Wharton, Texas.* 2. VIRGINIA *and* DOROTHY LATHAM, *popular young teachers of the* LATHAM SCHOOL OF THE DANCE, *New London and Waterford, Conn., in a pose from the season's sensational LaConga, featured in their ballroom classes this fall.* 3. MISS SALLY GILBERT, *assistant teacher at the* BESS NEWTON BROWN STUDIOS, *Warren, Ohio, also has her own Studio in Newton Falls, Ohio, and attended the D. M. of A. Normal School and Convention at Pittsburgh this summer.* 4. MR. WILLIAM HERRMANN, JR., *conducting his beginners acrobatic class at the* DOUGHERTY SISTERS SCHOOL OF DANCING, *Chester, Pa.* 5. PETROFF SLABY *of Milwaukee, Wisc., who has had his own school for twelve years, learned Indian dances by dancing with O'Dana Indians in Bayfield and Apostle Islands.* 6. KITTY MACDOWELL, *prominent teacher of Morgantown, W. Va.*

Below—

1. *A scene from the class recital of* SUZANNE SAWYER'S, *Montclair, N. J., where Sergei Temoff is ballet master—Isabelle O'Connor, Charles Eggert and Jane Schlegel.* 2. *Dora Mae Combes, Marilyn Kreighbaum and Joanna Fisher, pupils of the* KOLP SCHOOL OF DANCING, *Richmond, Ind.* 3. *Action photo taken during the ballet based on "Les Sylphides," presented at the spring recital by the ballet classes of the* FLORENTINE STUDIO OF THE DANCE, *Trenton, N. J., under the direction of Miss Camera.* 4. *Joan Hood, Student of* SCHRADER STUDIOS, *Charleston, W. Va.* 5. *Anna D'Andrea, Dorothy Pasquel, Bob Jane Hart, Anna Pasquel, Gloria Gambuto, students of the* LARRY SIMONDS' MODERNISTIC STUDIOS, *Providence, R. I.* (*photo—Sully*)

ballets. While we waited for our cues in the wings, we wore our suitcoats over these tunics and our street shoes on our feet. A funnier looking group of bewigged individuals would be impossible to find; nor a more frozen one. The ballet was called, *Temple of Dagon,* an oriental fantasy in which Oukrainsky as the virgin youth is sacrificed to the flames. In this popular spectacle he danced atop a small glass pedestal with green and blue lights shining up from below, while four of us lay at his feet watching his spectacular performance. He supported his entire weight on the tips of his bare toes while dancing, mostly through sheer force of will-power.

This particular night, however, the miserable cold had made his skin break out in oversize goose-pimples. Moving slowly in the weird green light he looked, in a close-up, more like a rough-skinned alligator than the virgin youth he was trying to portray. At the finish of the ballet we cast him into the roaring flames of an inferno upstage. We might have envied his sad plight if the flames had been real ones. They were, of course, only cold theatrical effects. We continued to stand there shivering in the frosty dampness while Oukrainsky "burned."

Two more nights of this extreme Southern winter and we started back to warm, comfortable, tropical Brazil to fulfill our return engagement in Rio. At this time Oukrainsky called a meeting of the entire company to tell us that the impressario who had brought us to South America had suddenly skipped out with the entire financial receipts of the season, including even the money put aside to guarantee our return fares to the United States.

The company was without funds to carry on further.

We were all stranded in South America!

(*To be continued*)

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D.M.A. BULLETIN

(*Continued from page* 17)

1 left Waltz turn (ct 1, &, 2, 3, &, 4)	2 "
1 step crossing L ft over in front of R ft making ¼ turn to left (ct 1)	
3 Glissades keeping weight on L ft and moving in line of direction (ct &, 2, &, 3, &, 4)	2 "
	8 meas.

FIGURE II.

4 Prancing steps fwd starting R ft (ct 1, 2, 3, 4)	2 meas.
2 Waltz steps fwd starting R ft (ct 1, &, 2, 3, &, 4)	2 "
1 right Waltz turn (ct 1, &, 2, 3, &, 4)	2 "
1 step crossing R ft over in front of L ft making ¼ turn to right (ct 1)	
3 Glissades keeping weight on R ft and moving fwd in line of direction (ct &, 2, &, 3, &, 4)	2 "
	8 meas.

FIGURE III.

4 Prancing steps fwd starting L ft (ct 1, 2, 3, 4)	2 meas.
2 Waltz steps fwd starting L ft (ct 1, &, 2, 3, &, 4)	2 "
1 step crossing L ft over in front of R ft making ¼ turn to left (ct 1)	
1 Glissade keeping weight on L ft (ct &, 2)	1 "
Reverse previous meas. without making the ¼ turn	1 "
1 step crossing L ft over in front of R ft (ct 1).	
3 Glissades keeping weight on L ft moving back in line of direction (ct &, 2, &, 3, &, 4)	2 "
	8 meas.

FIGURE IV.

4 Prancing steps fwd starting R ft (ct 1, 2, 3, 4)	2 meas.
2 Waltz steps fwd starting R ft (ct 1, &, 2, 3, &, 4)	2 "
1 step crossing R ft over in front of L ft making ¼ turn to right (ct 1)	
1 Glissade keeping weight on R ft (ct & 2)	1 "
Reverse prev. meas. without making the ¼ turn	1 "
1 step crossing R ft over in front of L ft (ct 1).	
3 Glissades keeping weight on R ft and moving fwd in line of direction (ct &, 2, &, 3, &, 4)	2 "
	8 meas.

FIGURE V.

4 Prancing steps fwd starting L ft (ct 1, 2, 3, 4)	2 meas.
1 step fwd on L ft making ½ turn to right (ct 1), 1 step back on right ft making ¼ turn to right (ct 2), 1 step fwd on L ft making ¼ turn to R (ct 3), 1 step fwd on R ft coming to open position (ct 4)	2 "
Repeat previous 4 meas. 3 times more in open pos. but coming to closed pos. for an instant on first part of the turn	12 "
	16 meas.
Repeat Figures I and II	16 meas.

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VIA THE GRAPEVINE

(*Continued from page* 15)

was originally announced for a New York season to precede the Massine company, but this arrangement has been cancelled and no dates have been set for the company's appearance as yet although it is believed to be tentatively planned for November. Many old favorites of several seasons ago are members of the de Basil company.

•

LORNA LUNINA AND MARIO ANTONINI, European dance team, are currently featured at Greta's Viennese Restaurant in New York.

•

PAUL SWAN is carrying on in New York the tradition of his Paris studio-theater for weekly intimate programs. All proceeds go to war reliefs.

•

BARTON MUMAW, formerly soloist with Ted Shawn's Men Dancers, appeared in his first solo dance program at the Berkshire Hills Dance Festival August 24.

•

THE MUSEUM OF COSTUME ART announces an exhibition *The Neighborhood Playhouse, 1916-1940* to run, admission free, September 20 through October 5.

•

SERGEI TEMOFF, well known West Coast dancer who dances the comedy lead in *A Thousand Times Neigh* at the New York World's Fair, announces the first of a series of concerts October 15 and 16 in Jersey City and Montclair, N. J. He will be assisted by Frances Farnsworth and Yolanda Bolotin, concert pianist.

•

MIRIAM MARMEIN is making a short tour of the South in October, opening with a return date in Richmond, Va., and will

(*Continued on page* 24)

THE QUADRILLE

(*Continued from page* 7)

years particularly, I've noticed a growing desire among people to go in groups, to be together. That need is met by group dancing, and you will find people doing these dances in all our large cities throughout the country."

Lovett points out that many modern novelties like the Big Apple reflect the trend toward group dancing. The Big Apple is composed of some of the basic steps of the Quadrille.

"The basic steps, for that matter, never change at all," Lovett says. "But, like the eight tones and semi-tones of music, the basic dance steps have an infinite number of combinations. They change with changing rhythm and—in group dancing—with the figures called."

The Quadrille is of French origin. It was brought to America from England in the early 1800's. The Varsovienne, Galop, Schottische and Polka all were popular during the 1850's. In one sense, Lovett points out, they never went out—they were clowned in the country, and in the city they were overshadowed by jazz from 1914 on.

Now the trend is decidedly back toward the graceful swaying figures of the early American ballroom dances, Lovett says. Last month the Dancing Masters of America, in national convention in Pittsburgh, called Lovett to teach them the square dances in order that they can instruct their pupils everywhere. The old dances were the newest thing on the dancing masters' agenda.

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DANCE EVENTS REVIEWED

(*Continued from page* 14)

Ravel's famous *Bolero*. Most interesting because the music has become so well known, and so many dancers and choreographers have choreographed it, and because this music was composed for Ida Rubinstein, and Mme. Nijinska, working with the close collaboration of Ravel created the first choreography for her.

Whether it was partly because of the collaboration with the composer or not, certainly this ballet achieved for the first time the complete integration of this music and dance. The insistence of the repetition of the music was repeated in the movement of the leading dancer, beautifully danced by Irenea Chaves, representing the single unchanging theme of the music, and very well supported by the crescendo represented by the two men, Rudolph Andrian and David Tihmar. There were other dancers forming a semi-circle in deep shadow who moved and clapped and sometimes rose or appeared in view as the music demanded, but always the feeling was not of dancers performing some strange exotic *tour de force*, but simply people forced to movement by the music to become part of the rhythmic sound, so integral a part of that rhythm that they cease to exist as entities and become themselves simply the visualization of the sound.

•

LOUISE KLOEPPER, ELIZABETH WATERS, LINDA LOCKE, *Royce Hall, University of California at Los Angeles, August 6.*

Having seen these dancers with Miss Holm's Group it was interesting to see them alone, to see how they compose and to see the difference in their approach.

They proved themselves to be strongly individual, trained in a similar foundation technique, but by no means dependent upon technical externals. The concert was a really fine tribute to Miss Holm. It is difficult to imagine leading dancers from any other American group who would not be influenced, if not outrightly imitate their leader.

Elizabeth Waters is emotional, earthy, with decided social implications and powerful dramatic projection.

Louise Kloepper is the epitome of lyric romanticism in modern dance. Soft but never weak. Her sense of values, continuity of movement patterns, fundamental as well as external potentialities of her subject, intensity of personality, all guided and controlled by knowledge and exquisite taste makes her one of the most exciting young concert dancers today.

Linda Locke is a perfect balance on this program, for she has a luscious provocative personality coupled with excellent technical foundation, and with a youthful vitality she presents the contemporary musical idiom in an art form that is really marvelous. Her numbers are the hottest kind of jazz, danced by an artist. She makes you realize that the "jitterbug" has really contributed to the art dance. The fault lies not in the basic idiom, but in the poor, inartistic and consequently vulgar presentation. Miss Locke would be a sensation in a Broadway musical show.

After seeing this concert you realize that the dance future in America is very bright, with brilliant young artists like these coming up to carry on the leadership inaugurated by the pioneers, we may look forward with eager expectation to the dance of tomorrow.

VIA THE GRAPEVINE

(*Continued from page* 23)

appear at the Brooklyn Opera House with her concert group late in November.

•

JACK STANLY reports: Gloria Costa is doing tap and acrobatic specialties with the new Ed Wynn show *Boys and Girls Together*. . . . Donald Weissmuller, Marilyn Branberg and Ruthie Sheppard are rehearsing with the new Ethel Merman show *Panama Hattie*. . . . Donald Weissmuller will do the tap, acrobatic and ballet number which he danced at the DEA AMERICAN DANCER night. . . . Kay Wilson is being featured with the Abdallah troupe that is now on tour. . . . George Miller is dancing with the Al Jolson show *Hold Your Hats*. . . . Ruth Blake, Ray Arnett and Joseph Wierick are dancing in *Too Many Girls*. . . . Jeanne Parrillo has just signed for 12 weeks on the Myrt and Marge radio program. She is also appearing in *Hill Top House* and is featured on the Horn and Hardart program. . . . Peggy Krafft has just completed a return engagement at the Steel Pier in Atlantic City and is now completing a new routine under the direction of Jack Stanly to be used with Fred Waring's orchestra. . . . Louise Boyd is playing a return engagement at the Village Barn. . . . Hilda Elfonte is appearing at the Boulevard Tavern on Long Island.

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